

Levels 1 to 2

# Sight Reading for the Classical Guitar

Daily sight reading material  
with emphasis on interpretation,  
phrasing, form, etc.

by  
**Robert Benedict**



**Levels 1 to 3**

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## What they say about "Sight Reading for the Classical Guitar"....

PROF. ELI KASSNER (Guitar Academy, Toronto): "...Excellent, systematic and well thought out ...a very timely, necessary and useful contribution to the pedagogical material available for guitar students and teachers alike."

LIONA BOYD: "These are excellent sight reading books that will be of tremendous help to all guitar students...a most valuable contribution to classical guitar instruction."

DR. PETER DANNER (Sound Board Magazine): "*Sight Reading for the Classical Guitar* fills a void in the literature that has remained empty for far too long. The logical sequence of these pieces has been thought out with admirable care. Brief, yet complete; instructional, yet never patronizing; these short musical pieces will lead the student towards one of the greatest gifts any musician can ask for: the gift of good sight reading."

NORBERT KRAFT (Royal Conservatory of Music, University of Toronto):..."The most complete, direct system for improving the guitarist's comprehension of his instrument from a sight reading point of view."

JAMES OLDENBURG (Olsen - Oldenburg Duo): "A valuable method, both conceptually and musically."

WILLIAM FRANK (Western Board of Music): "...a welcome appearance of a much needed educational resource."

STEPHEN BOSWELL (Vancouver): "...fastidiously compiled...an invaluable teaching aid, with creative and beautiful musical material, and I give (the books) my enthusiastic support and endorsement."

MICHAEL STRUTT (University of British Columbia): "...a substantial and much needed contribution..."

I would very much like to thank DR. RON PURCELL for his encouragement, and his contributions to the study notes found throughout these volumes.

I would also like to thank many other colleagues in Canada and the United States who have encouraged and endorsed the sight reading books.

Robert Benedict

## FOREWORD

This series of books for the classical guitar has been compiled to improve sight reading, an often neglected aspect of musicianship.

With the guitar, musical components (scales, chords, arpeggios, etc.) may often be played in various positions. While this is one of the reasons that the instrument produces such colorful and interesting timbres, it also contributes to the difficulties of sight reading. In spite of, or perhaps because of this, it is important to develop facility in reading, recognizing the notes, as well as the bar positions in which to play them, the fingerings, the rhythmic patterns, and any markings of interpretation (dynamics, phrasing, articulation, etc.).

These books provide an orderly and systematic approach to the study of sight reading, based upon standards for sight reading for the classical guitar found in respected schools around the world. Students, even in the primary stages of studying the guitar, should be encouraged to sight read as much material as possible.

In Levels One and Two, groups of notes and rhythmic patterns are introduced progressively, beginning with the simplest passages, in  $\frac{3}{4}$  and  $\frac{4}{4}$  time, using only one string — in order to build a strong foundation for reading more advanced music at sight. The Level Three sight reading examples use only the first position. However, as it is very important, even at this stage, to develop both reading and playing in upper positions, a supplement of position-playing examples has been included at the end of this section. Students who are encouraged to use the upper positions in the early stages of their study of the guitar will have a better understanding of the science or logic of the instrument (the transposition from one string to another of a given note or musical fragment, etc.). Beginners will also develop a more correct and natural playing position for the left hand when not restricted to the first position.

The compositions used for sight reading here are original, written in classical and more modern styles, and they exemplify a variety of harmonic and contrapuntal possibilities. Throughout the levels various musical elements are introduced with short explanations (form, dynamics, chords, etc.). Also I have offered some suggestions, both within the pieces and as footnotes, to help with one's approach to sight reading. Only a minimal amount of fingering has been added to the music, to encourage the reading of the notes themselves.

The reward for proficient sight reading will be found in the vast repertoire of beautiful music that one can then appreciate in a musical career.

Robert Benedict  
Royal Conservatory of Music,  
University of Toronto.



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## NOTES TO THE TEACHER

This work is designed for grade school or university level in either private tutoring or class instruction, and is intended to be used by guitar students on a daily basis. The main goal of this *Sight Reading for the Classical Guitar* is:

1. To prepare the beginning student in his third or fourth week of lessons to sight read material equivalent in difficulty to lesson repertoire and technical proficiency.
2. To improve reading in the student who has already started guitar and has attained a technical level equivalent to first year.
3. To establish a reading level for students entering a new environment of guitar instruction, whether it be private tuition or class lessons.

If carefully utilized, this sight reading book will introduce and reinforce new musical elements such as form, phrasing and dynamics, rhythmic units, theory and new repertoire.

The reading level of a student should not be more than one to two steps behind their technical ability. This goal is attained through careful scrutiny by the teacher in the progression of material given to the student throughout his studies. You, the teacher, should ask the following questions when presenting new material: Why am I giving the student this study or piece? Does it follow logically what the student has learned? And, is the student ready for this repertoire? The degree to which the teacher is prepared to answer the questions demonstrates the degree of responsibility to his/her students. That is the ultimate basis of any teacher's reputation.

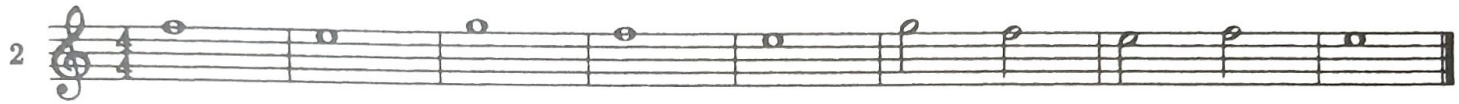
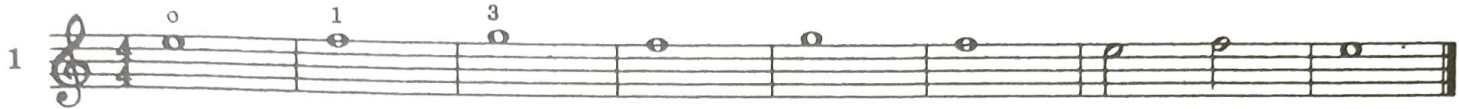
Dr. Ron Purcell  
California State University,  
Northridge.

# LEVEL I

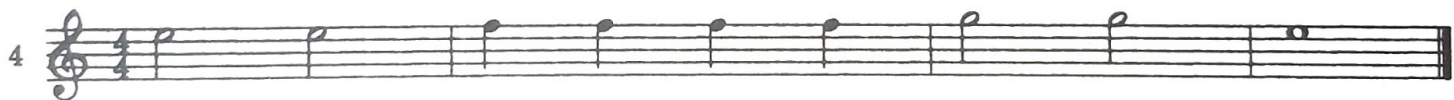
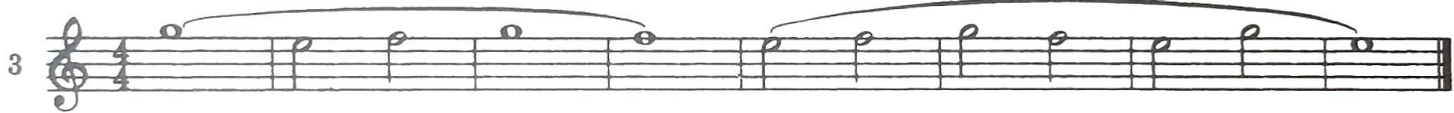
**Before Playing** look at the **Time Signature** - Clap the rhythm.

Look at the complete line of music before beginning to play.  
Play slowly, and read ahead.  
For the first two levels, it is especially important to count *out loud*.

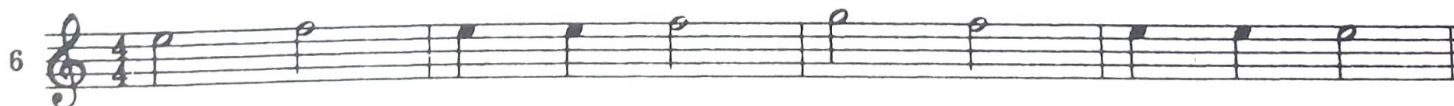
Notes on the first string.



**FORM:** Eight measures make up a musical *period*, usually divided into two four-measure phrases. The first is called the "antecedent phrase" and the second is called the "consequent phrase". It is very natural for a period to be divided into two equal parts, as in the following.



Feel the pulse of four beats per bar; accent counts 1 and 3.



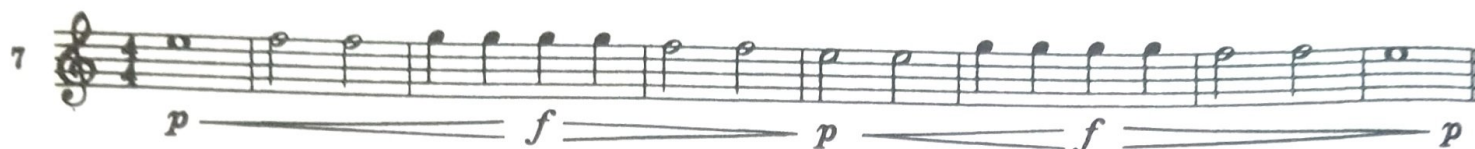
Make an effort to play from the beginning to the end  
of a line without stopping.



**Before Playing** look at the **Time Signature** - Clap the rhythm.

Here we have a typical period, shaped musically with two crescendos.

**DYNAMICS:** Dynamic markings  $\text{<}$   $\text{>}$  indicate inflections of volume. The use of dynamics will help to bring alive the simplest pieces.



Memorize this chart of dynamic markings.

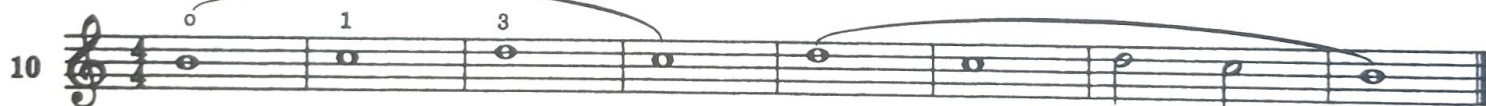
<i>pp</i>	<i>p</i>	<i>mp</i>	<i>mf</i>	<i>f</i>	<i>ff</i>
pianissimo	piano	mezzo-piano	mezzo-forte	forte	fortissimo
very soft	soft	'medium' soft	'medium' loud	loud	very loud



Feel the offbeat, or *syncopated*, rhythm. (Syncopated rhythms generally recur throughout a piece.)



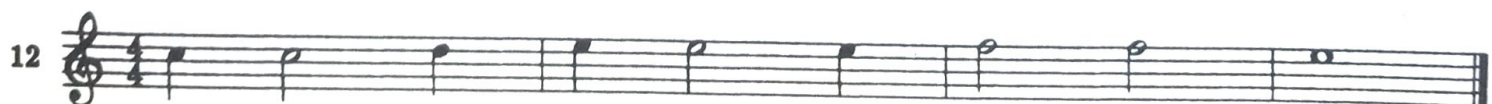
Notes on the second string.



Learn to recognize phrases when they are not indicated on the music. Read ahead.




Syncopation.




Children especially have a need and ability to express music with dynamics. With the teacher's help, this aspect of a student's performance can easily be encouraged.

**Before Playing** look at the **Time Signature** - Clap the rhythm.

13 

Here the time signature of  $\frac{3}{4}$  is introduced.

Feel the pulse of three beats per bar (rather than four) - accent the first beat of each bar.

14 

Some of the more unusual phrase lengths, such as three or five measures, create lovely musical effects.

**Watch for patterns of repeated notes. Read ahead.**

16 



It is common to find phrases of eight or more measures.

17

**Look at the complete line of music before beginning to play.**

[illegible]

**Melodies with many repeated notes are very rhythmic. Feel the strong beats in each bar:**

$\frac{3}{4}$   or  $\frac{4}{4}$  



Before Playing look at the Time Signature - Clap the rhythm.

19

*p* *mf* *p* *mf* *p*

Always read ahead.

20

Strive to play every note clearly and sensitively.

21

*p* *mf* *p*

22

The following two exercises introduce the notes 'A' and 'G', found on the 3rd string.  
Be sure to count the tied notes for their full value.



23

2

Count to the end of the line, including the rests.

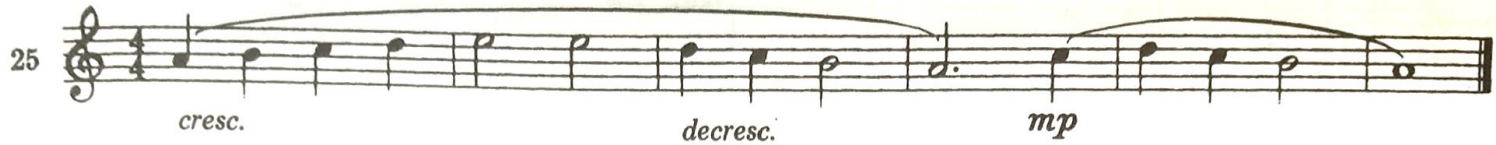
24

*cresc.* *decresc.*

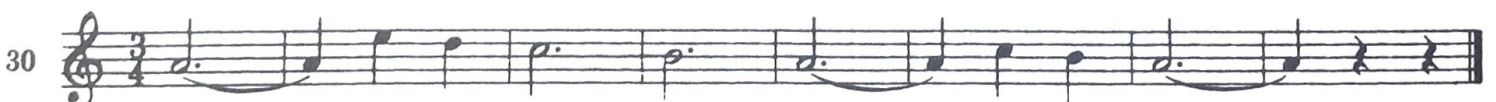
crescendo (cresc.) =   
decrescendo (decresc.) = 

**Before Playing** look at the **Time Signature** - Clap the rhythm.

The first, four-measure phrase is closed with an extra, two-measure phrase.



Count carefully (*out loud*) the ties and the rests.



Look for the *little* things that are frequently giving you problems  
(string crossings with the right hand, ties, particular notes, etc.).

Work on these areas to improve your playing and reading.



**Before Playing** look at the **Time Signature** - Clap the rhythm.



Watch carefully the skips between the notes. Play slowly.



Use the thumb (p) when indicated.



Look for patterns of notes that shape either scales or chords.

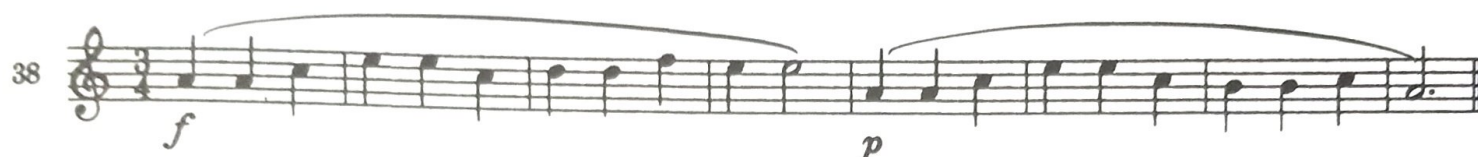
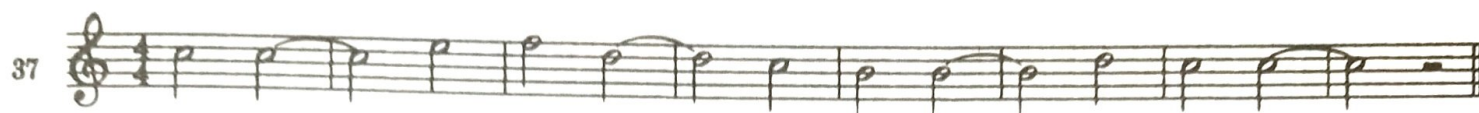


Syncopation.

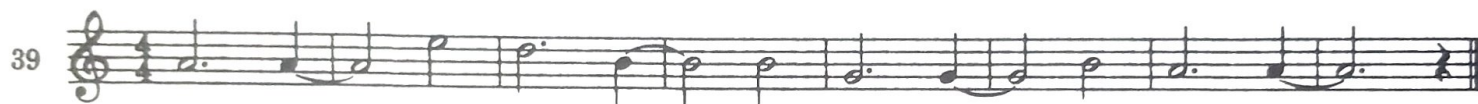


To comfortably play single-line melodies with large intervals,  
use the thumb as well as the fingers of the right hand.

**Before Playing** look at the **Time Signature** - Clap the rhythm.



Be sure to count the tied notes for their full value.



The repeating two-measure rhythmic pattern (using syncopation) shapes the phrases.



When entering and leaving a phrase, you may increase and decrease the tempo. This will enhance the artistic effect.



Make a strong effort to play musically at all times.  
To slow down, or *ritard*, the last phrase of a piece  
will often provide a very natural and musical ending.





# LEVEL 2

**Before Playing** look at the **Time Signature** - Clap the rhythm.

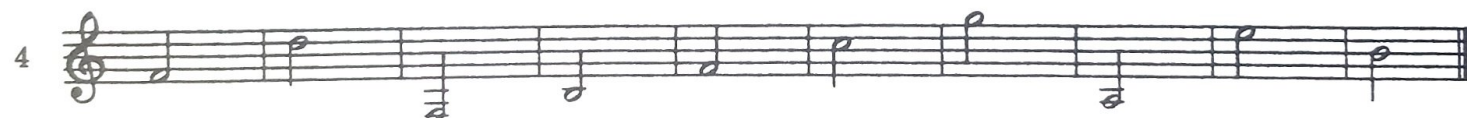
Look at the complete line of music before beginning to play.

Play slowly, and read ahead.

For the first two levels, it is especially important to count *out loud*.

## RANDOM NOTES (1-4)

Name all the notes in each line before you play.



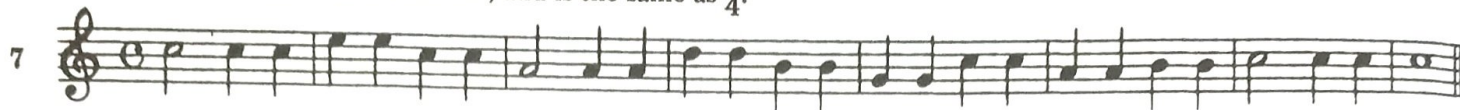
The pick-up note (or "anacrusis") falls on a weak beat, and could be considered as an introductory note to the first complete measure. Feel the strong downbeat after the pick-up note. Notice that the last measure has only two beats. Where is the third beat?



The simplest little pieces can be played artistically.  
Shape the phrases, add ritards, and use dynamics.

**Before Playing** look at the **Time Signature** - Clap the rhythm.

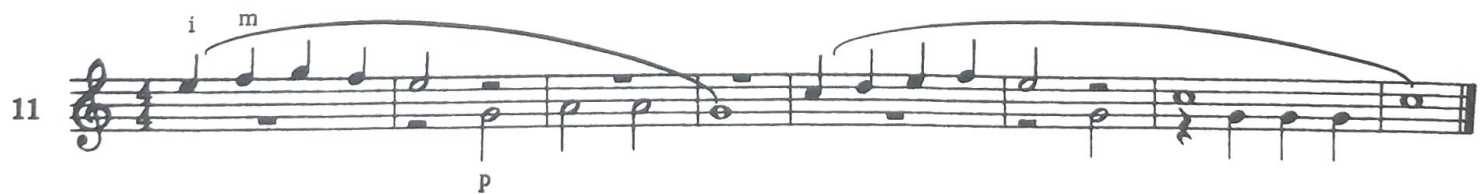
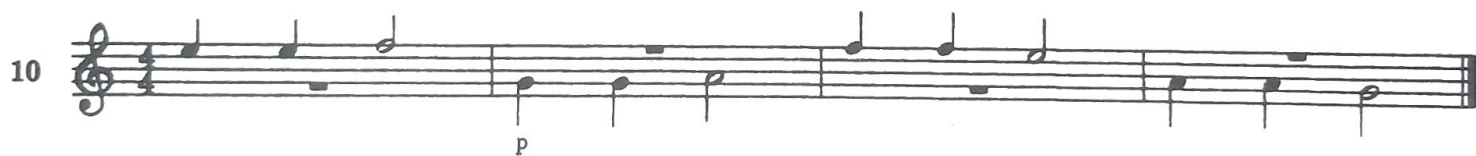
"C" means 'common time', and is the same as  $\frac{4}{4}$ .



Read ahead; feel the changing rhythms.



**FORM:** In music of two parts, each part is made distinct by the direction of the stems; use fingers for the upper part and thumb for the lower.



Phrase markings may be found above or below the notes, regardless of the direction of the stems.





**Before Playing** look at the **Time Signature** - Clap the rhythm.

The open bass strings.



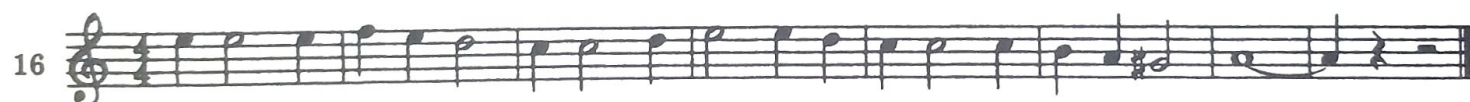
Be sure to count the tied notes for their full value. Imagine a ritard in the last two measures.



Here the bass part (accompaniment) consists of only one repeated note; this is called a *pedal*.



Syncopated rhythms generally recur throughout a piece.



Use p, i, m, and a for the following.



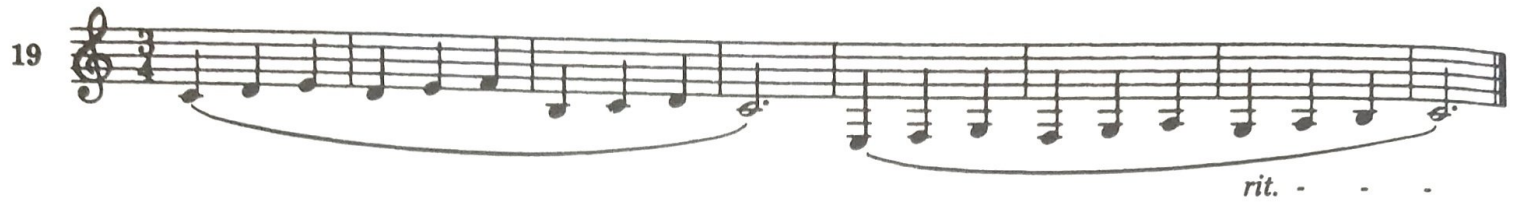
Think about how you would phrase this little piece, before you begin to play.



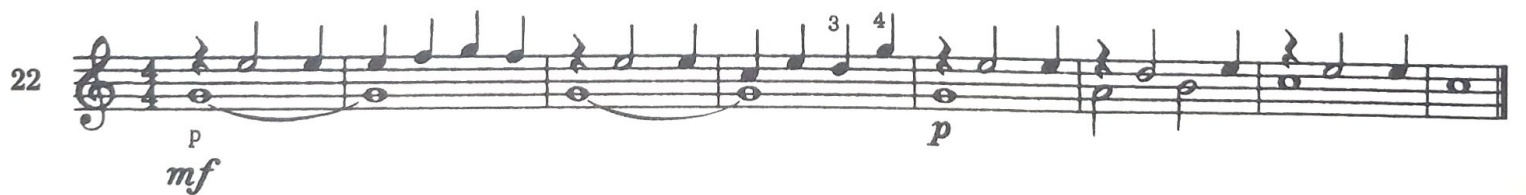
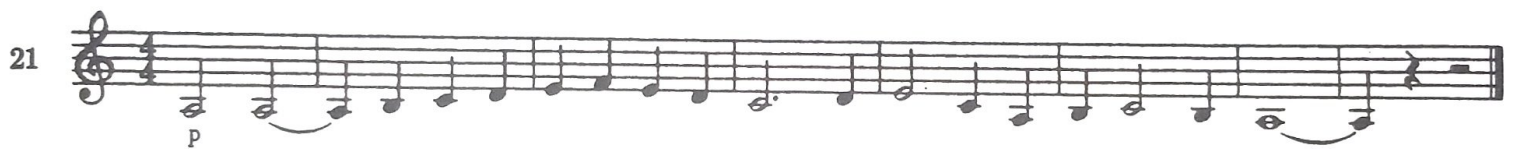
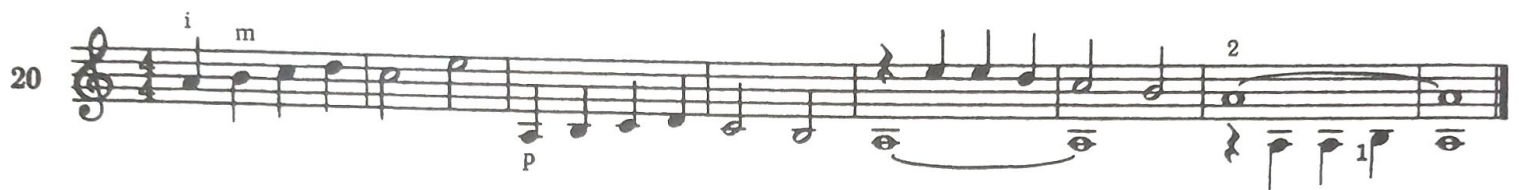
Pick-up notes fall on a *weak* beat.

**Before Playing** look at the **Time Signature** - Clap the rhythm.

Single-line melodies in the lower part of the staff may be played with either the thumb (p) or the fingers (i, m).



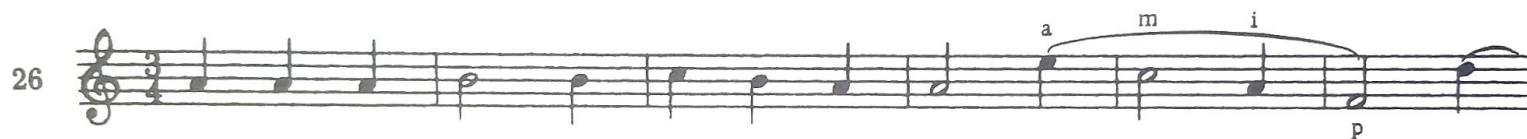
Hear how the single strain of melody notes divides into two parts at measure 5.



**Before Playing** look at the **Time Signature** - Clap the rhythm.



**FORM:** A *sequence* is the repetition in a single part of a short musical phrase at another pitch.  
Can you hear the sequence in this piece? Learn to recognize sequences before they are actually played.

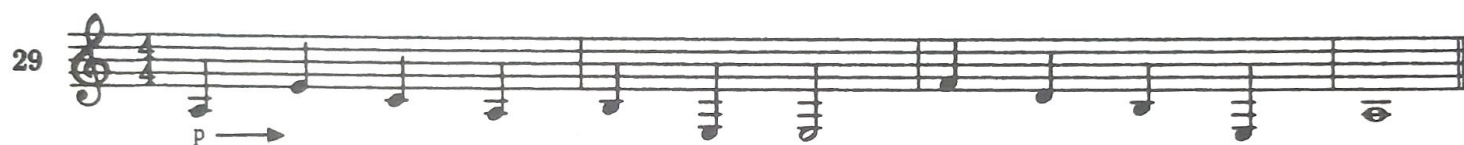
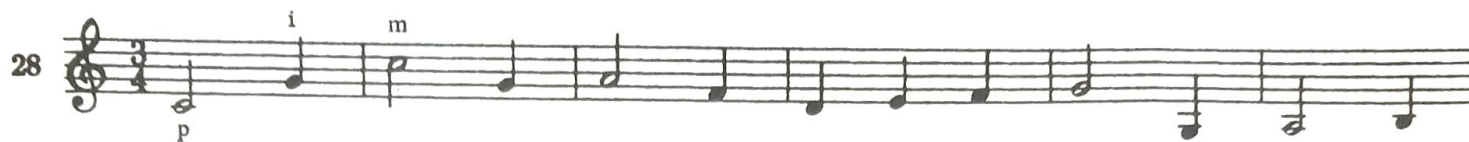


Aim for a performance *without* mistakes. Play slowly.



**Before Playing** look at the **Time Signature** - Clap the rhythm.

When playing single-line pieces, try to read farther ahead. Play slowly. Also, think of the many ways you could phrase this piece.

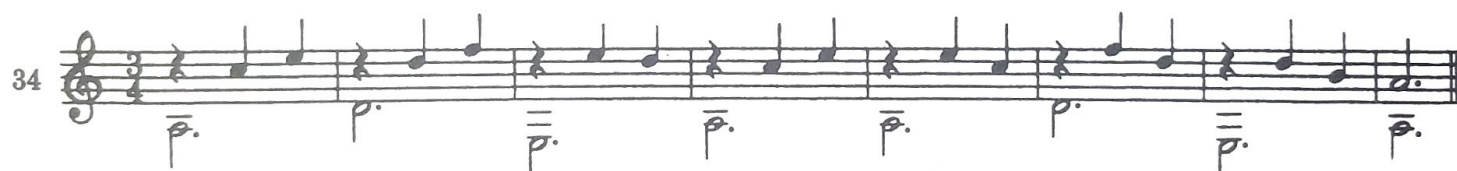
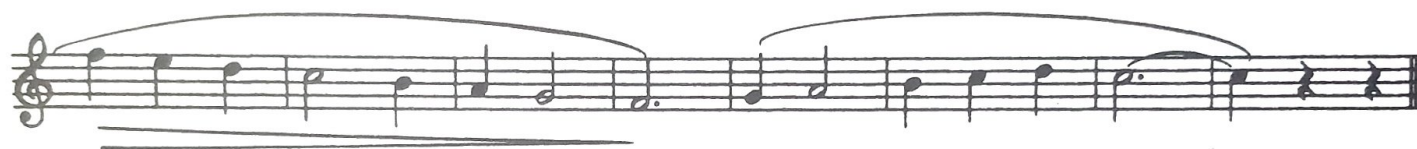
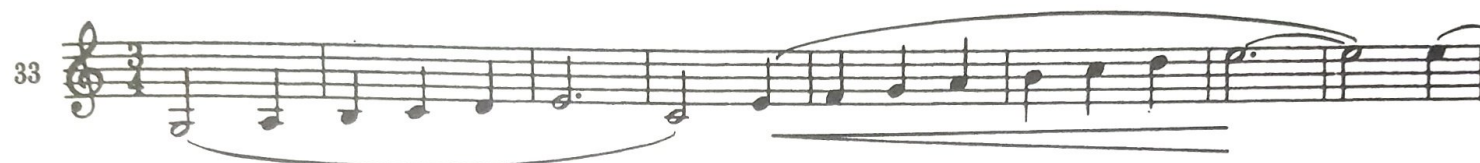


To comfortably play single-line melodies with large intervals,  
use the thumb as well as the fingers of the right hand.

**Before Playing** look at the **Time Signature** - Clap the rhythm.



Watch for the changing rhythms. Play slowly.

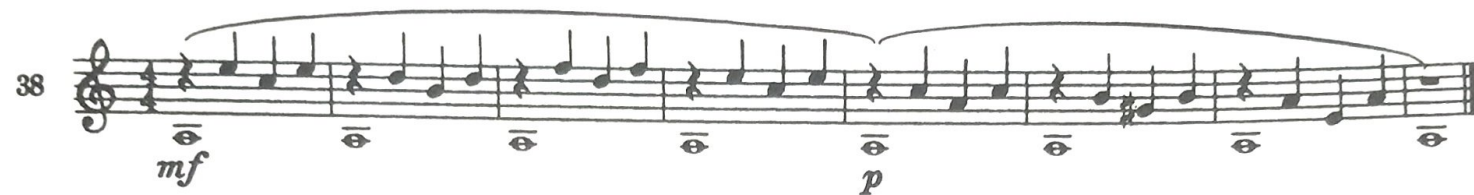


Syncopation, using two parts.

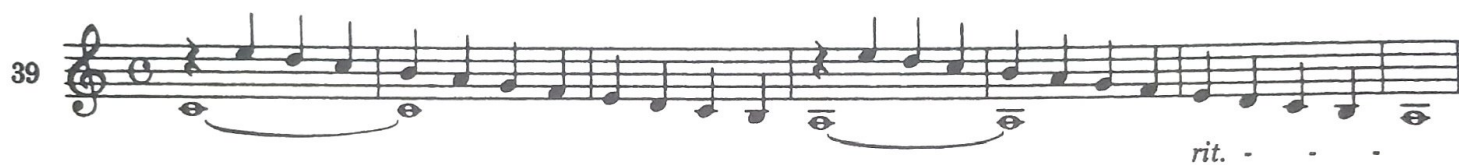


The more difficult a piece appears at first sight,  
the more carefully it should be approached.

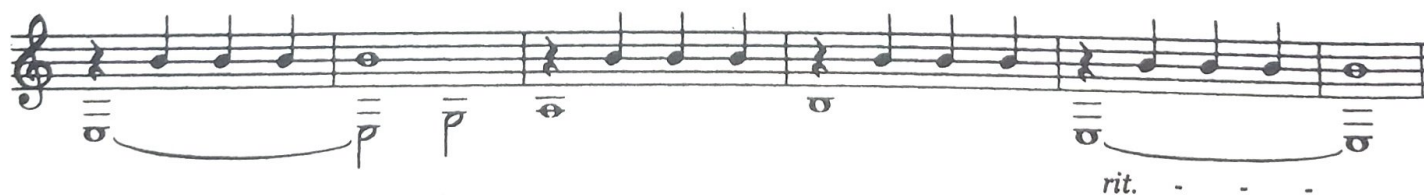
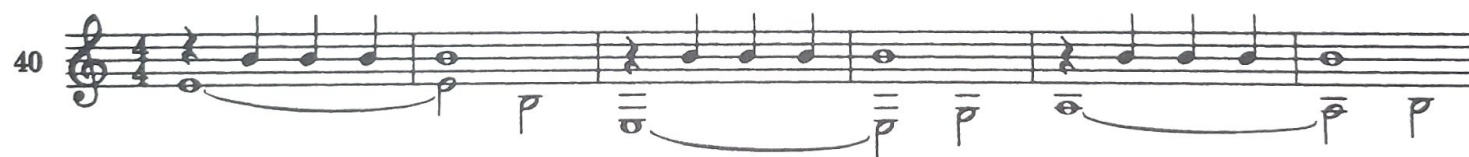
**Before Playing look at the Time Signature - Clap the rhythm.**



Watch how the melody becomes the bass part.



Listen for the melody in the lower part.





**Before Playing** look at the **Time Signature** - Clap the rhythm.

Do not let your eyes linger on the longer note values.

Read as far ahead as possible in single-line pieces. Feel the changes of rhythm in the second line. Play slowly.



Listen to the lower part, which is the melody of this little piece.



Try to dynamically balance pieces written in two parts.  
Listen carefully to your playing.

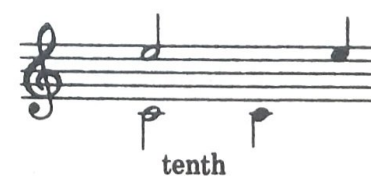
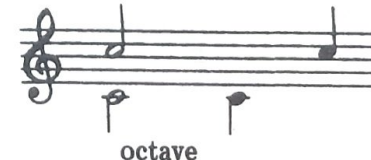
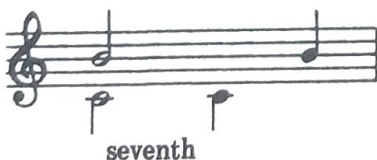
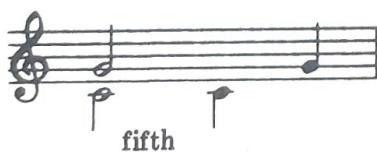
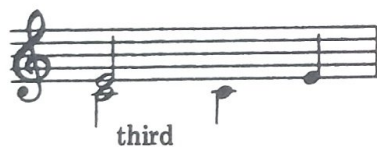
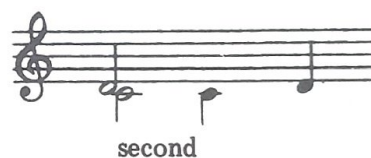
## INTERVALS

An *interval* is the distance between two notes; when the notes are played at the same time, the interval is referred to as "harmonic", and when the notes are played one after the other, the interval is "melodic".

In Level Three for the most part we will be sight reading either melodies with accompaniment, or contrapuntal pieces, the fingers taking the upper part and the thumb playing the lower part. Because we are playing with the thumb and the fingers together more in Level Three than in the previous levels, it is very important to recognize both harmonic and melodic intervals at sight.

One learns to recognize specific intervals quickly by seeing them as a space, or a distance, rather than reading each note individually. The ability to read these intervals comes through practice, naming the interval distances (thirds, fourths, fifths, etc.) used in each exercise before beginning to play. Often a piece or fragment will use particular intervals throughout, to create a certain musical effect (for instance, the open sound of fourths, the powerful effect of fifths).

In order to prepare for Level Three, learn to play and recognize the following intervals, based on the notes of the C major scale.







# LEVEL 3

**Before Playing** carefully look at the **Key Signature** and the **Time Signature**.

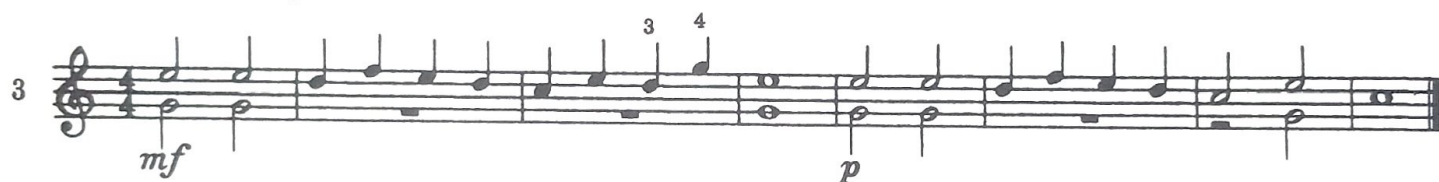
Look at the complete line of music before beginning to play.

Play slowly, and read ahead.

When more difficult rhythms occur (dotted quarters and eighth notes, etc.), clap or play on an open string the rhythm alone. Then begin to play the exercise.



When two notes are played together, learn to recognize the interval distance at sight (thirds, fifths, sixths, etc.).



Fifths. Use ponticello (play at the bridge) for the second phrase.



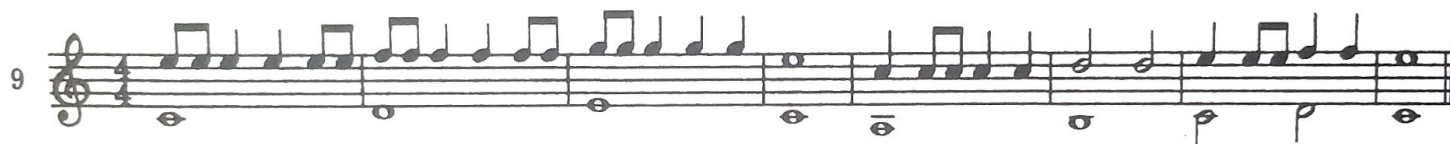
Syncopation.



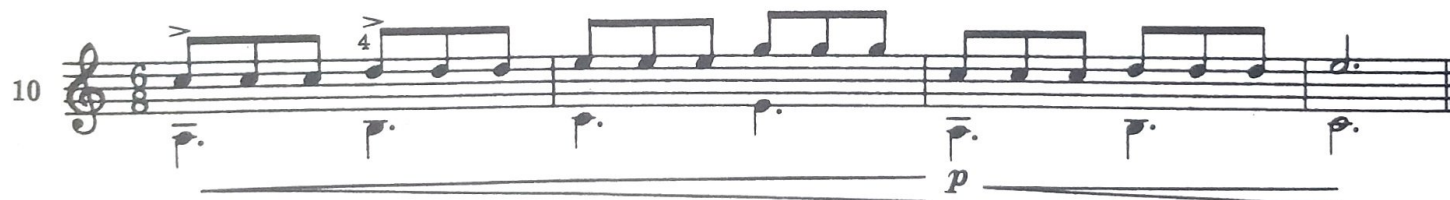
Play each piece as a musical performance, rather than a sight reading exercise. If phrases are not marked in the music, make an effort to shape the melodies on your own (add ritards, accents, dynamics, etc.).



Learn to recognize the interval of a tenth. Clap the rhythm before beginning to play.



Tenths. Feel a  $\frac{6}{8}$  rhythm as two beats per bar, accenting 1 and 4 in your count of 6.

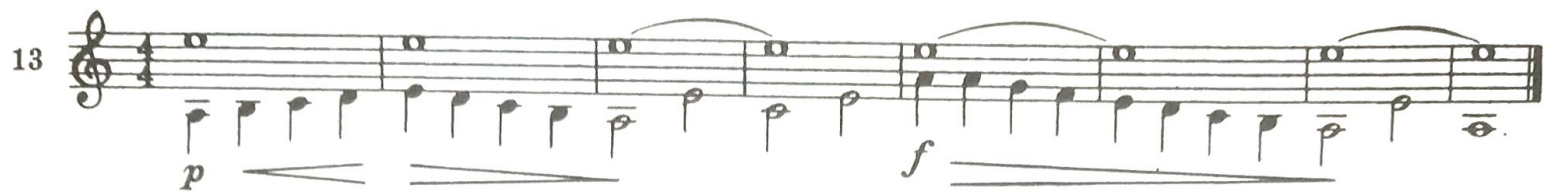


In classical music for guitar, arpeggio patterns are very common. Learn to recognize the various right hand finger combinations (a = ① m = ② i = ③).

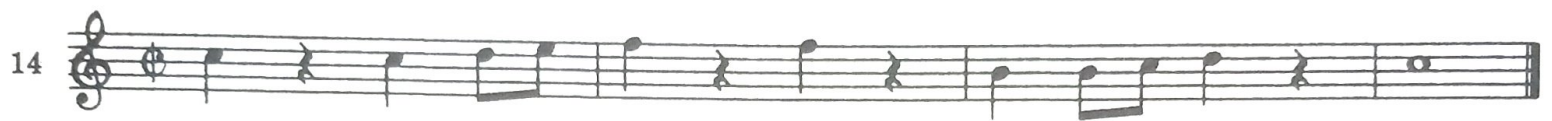


**Before Playing** carefully look at the **Key Signature** and the **Time Signature**.

Read over the entire piece before beginning to play; recognize a melody in the bass with a first string accompaniment. Play slowly.



In  $\text{C}$  or cut time, feel the rhythm of each bar in two beats.

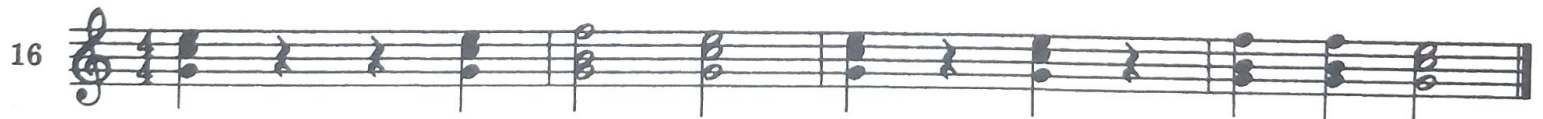


Notice the key signature and the rests. Count carefully.



**CHORD:** a group of two or more notes played at the same time.

Recognize chords by the spacing of the notes; see the chord as a pattern.



Melodic chord patterns.



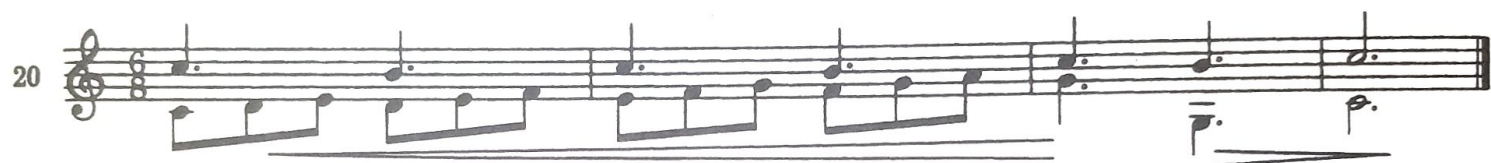
Try to feel the character of a piece by reading it through  
before you begin to play.



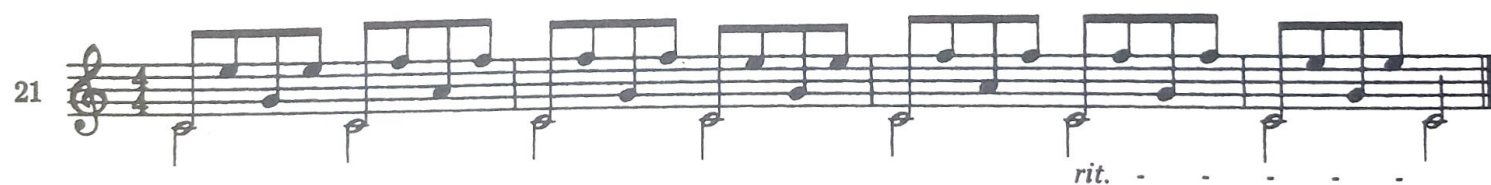
Before Playing carefully look at the Key Signature and the Time Signature.



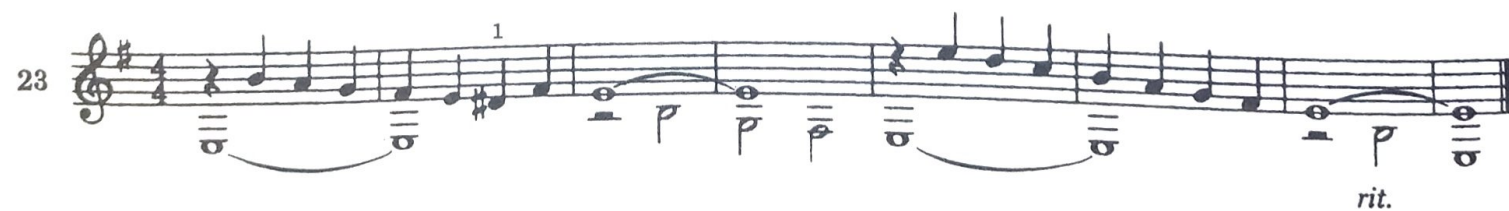
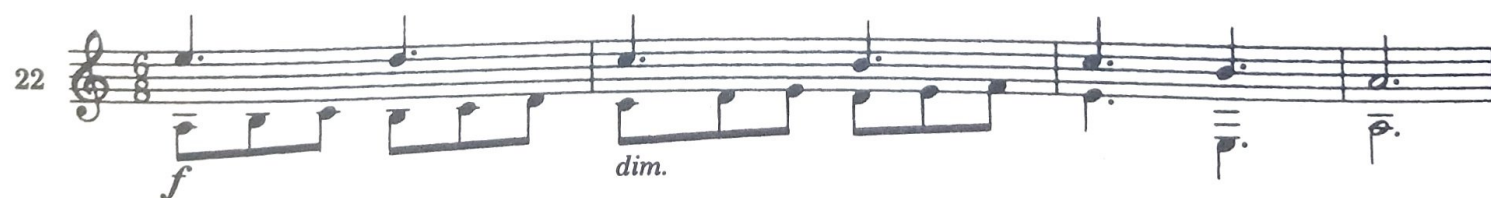
Solid and broken chord patterns.



Notice the pedal bass. Concentrate on the upper part.



"Diminuendo" (dim.) and "decrescendo" are used interchangeably.



**Before Playing** carefully look at the **Key Signature** and the **Time Signature**.

Remember to read through first without playing.  
Focus your attention on the melody in the bass.

24

“Position naturelle” (pos. nat.) means to return to the natural position for the right hand.

25

An expression marking (most often in Italian) at the beginning of a piece gives an indication of a general approach to the music (see Expression Markings on page 43).  
Watch for sequences.

26

Syncopated rhythms generally recur throughout a piece.

27

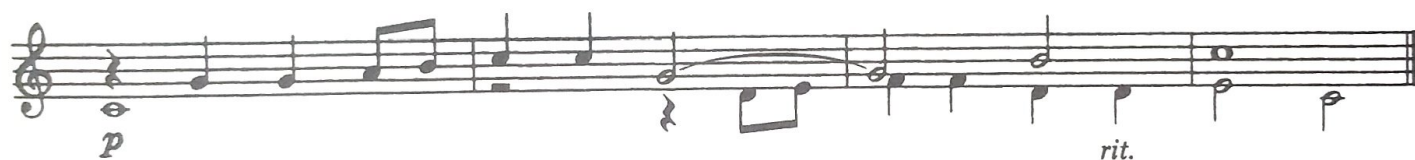
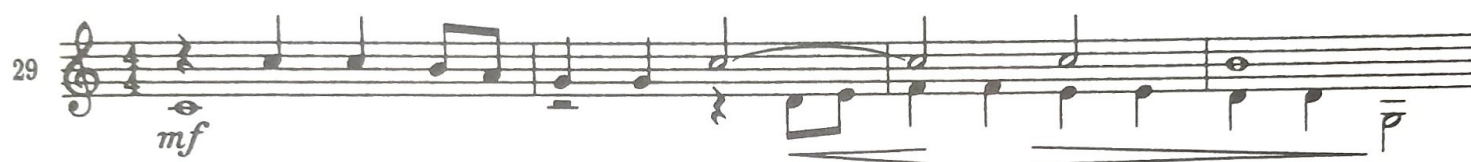
Sight read as often as possible, choosing easy pieces (approximately two levels lower than your current technical level), and playing slowly with feeling.

**Before Playing** carefully look at the **Key Signature** and the **Time Signature**.

**COUNTERPOINT:** two or more melodies played at the same time, each of equal importance.  
Watch both parts carefully and play slowly.



Counterpoint.



Semplice





**Before Playing** carefully look at the **Key Signature** and the **Time Signature**.

Find the four phrases in this little piece.

32

rit.

33

Bring out the melody with the thumb, keeping the accompaniment part quiet.

34

Play slowly, reading ahead for accidentals.

35

36

**Maestoso**

ponticello

The beauty of individual melodies is enhanced when they are combined with each other to provide counterpoint.

**Before Playing** carefully look at the **Key Signature** and the **Time Signature**.

Notice how the melody is imitated in the bass part in the second line, and a pedal accompaniment is added in the upper part.

37

*mf* *f*

*mp* *p* *rit.*

Clap the rhythm before beginning to play.

38

1 2 0

39

40

41

*cresc.* *dim.*

**Before Playing** carefully look at the **Key Signature** and the **Time Signature**.

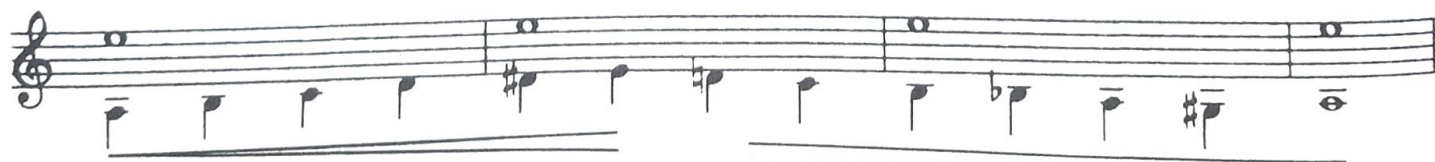
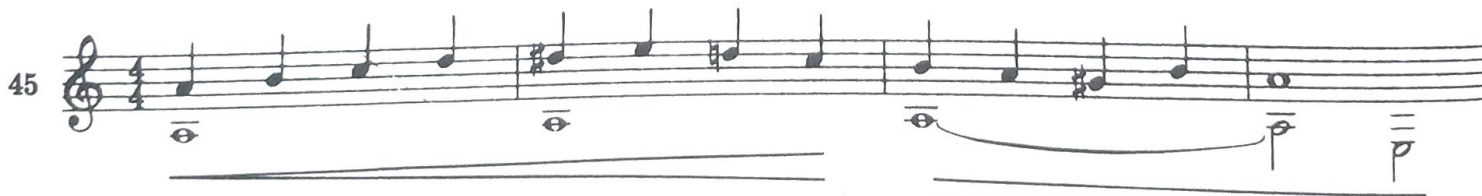
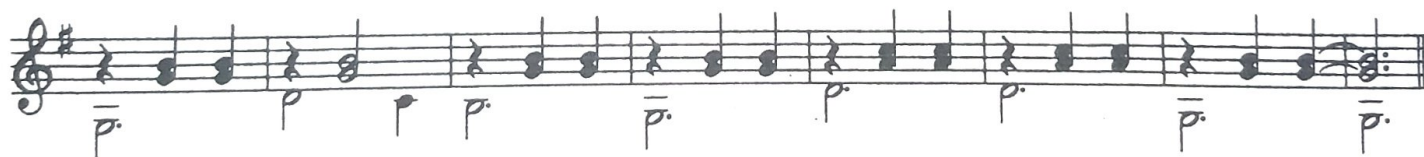


Learn to recognize chord patterns.

**CADENCE:** a melodic or harmonic formula that occurs at the end of a piece or phrase, conveying the impression of a momentary or permanent conclusion.



**FORM:** Two groups of eight measures each make up a *double period*.

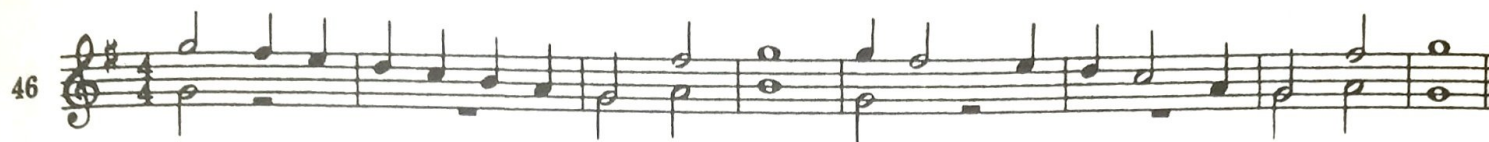


Make changes in dynamics to bring the music alive.  
Phrase your music, and prepare for cadences, or endings.



**Before Playing** carefully look at the **Key Signature** and the **Time Signature**.

Read ahead.



Here the pedal note falls on a weak beat.



While this may be thought of in several small phrases, it must ultimately be shaped as one phrase.



Read ahead and play slowly.

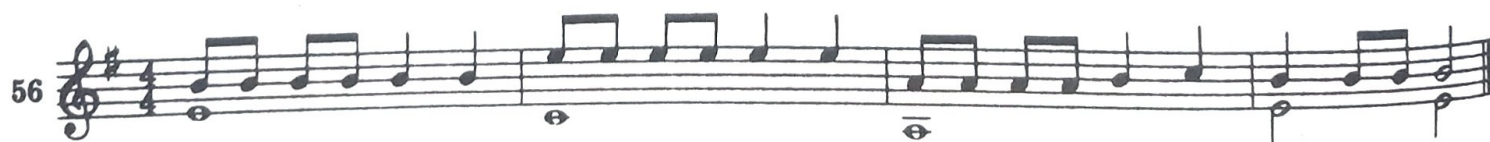
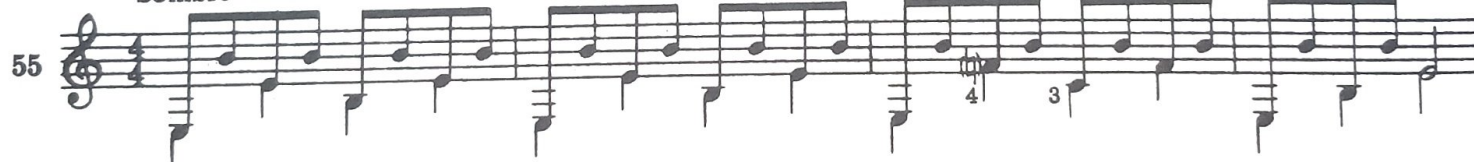


**Before Playing** carefully look at the **Key Signature** and the **Time Signature**.



In pieces like this, play the pedal (upper part) quietly.

*Sombre*



Listen carefully to your performance of each sight reading exercise. Hear the problems that you are having and make an effort to improve in these areas (left hand, right hand, phrasing, etc.).

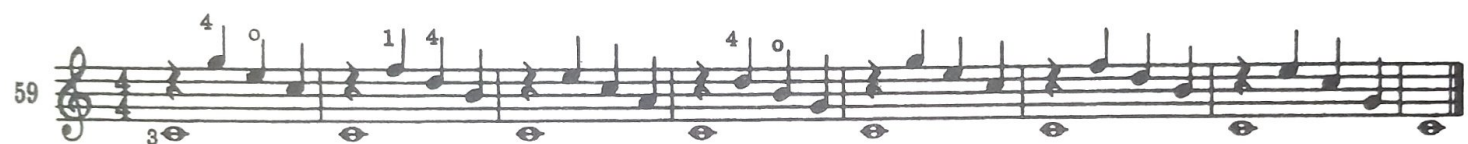
Before Playing carefully look at the Key Signature and the Time Signature.

31

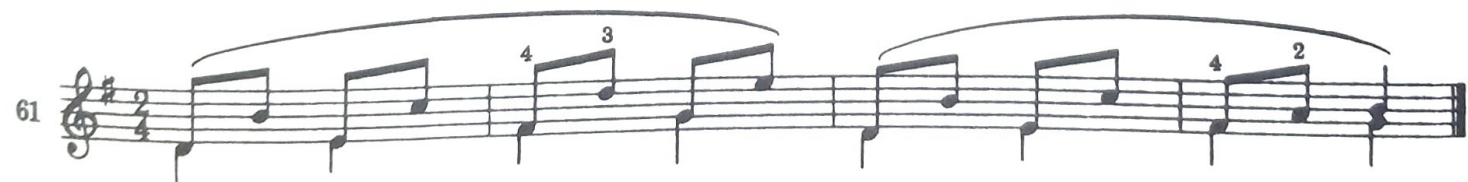
Misterioso



The role of each part is exchanged.



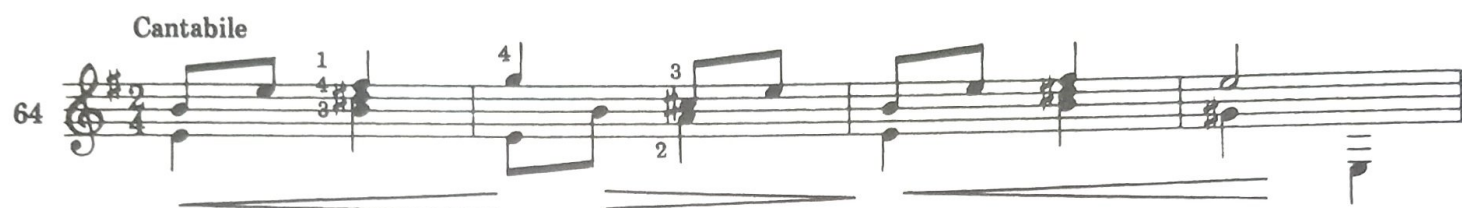
Discover the character of a piece by carefully reading through it before playing.



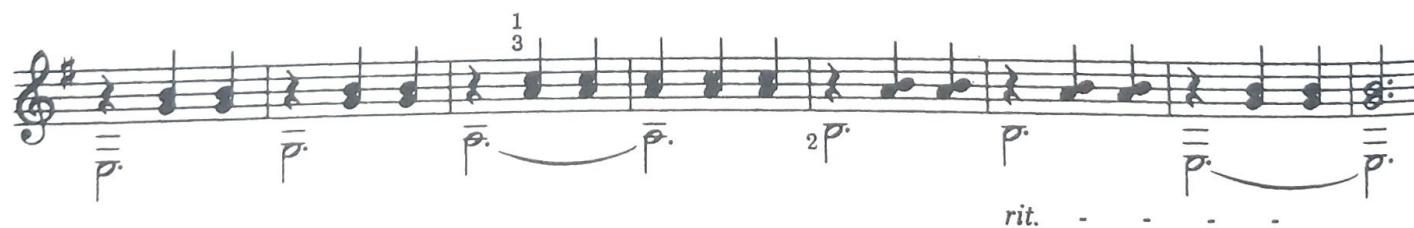
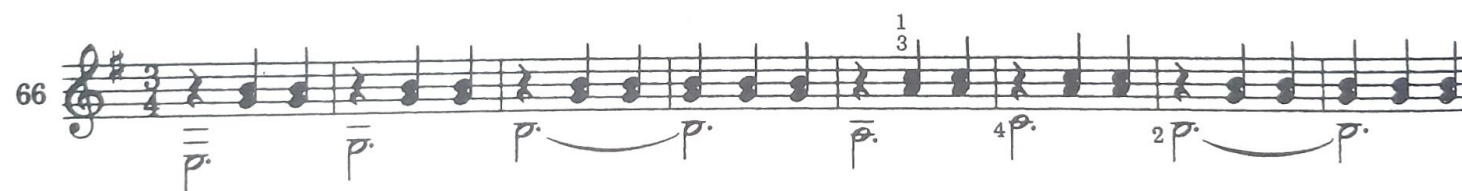


**Before Playing** carefully look at the **Key Signature** and the **Time Signature**.

The character of this piece is found in the rhythm. Clap the rhythm before beginning to play.



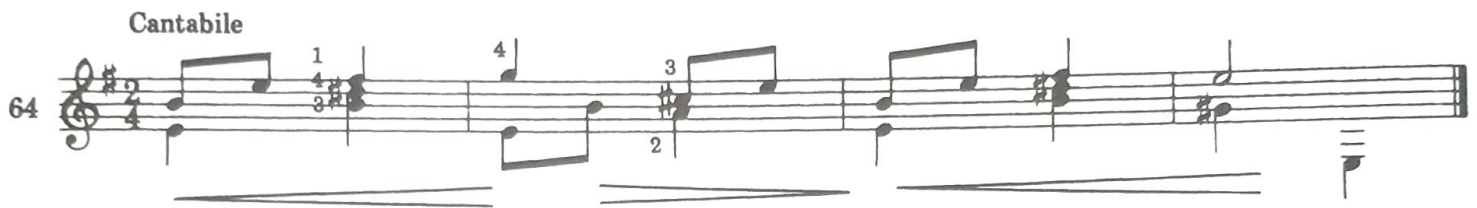
Play the accompaniment softly, and prepare a ritard at the final cadence.



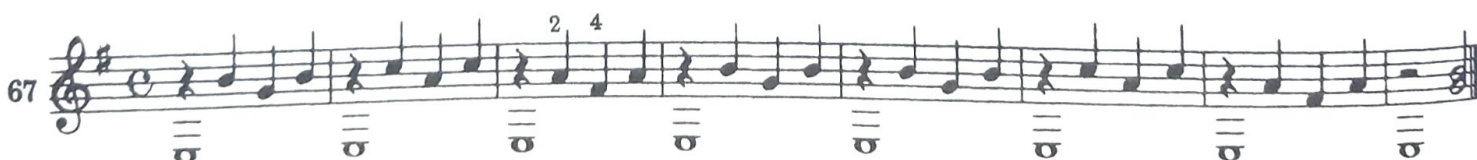
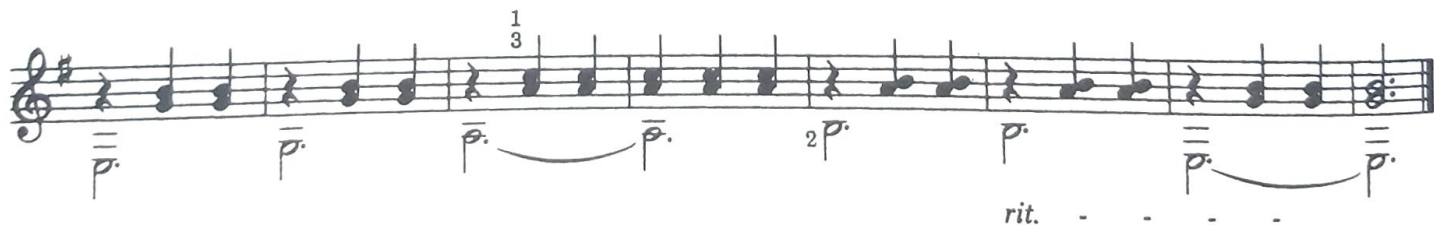
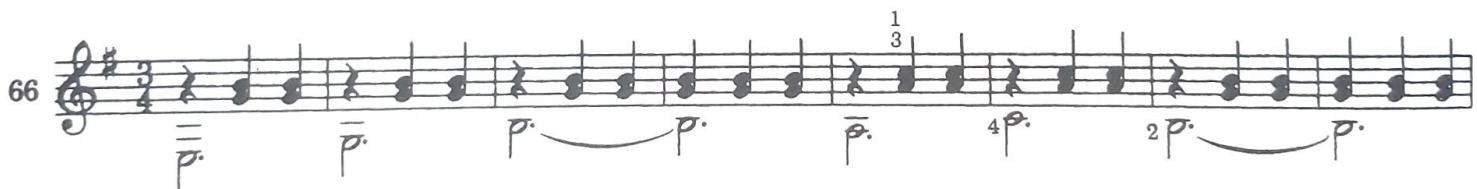
Common dotted rhythms (such as  $\text{♩} \cdot \text{♩}$ ) can be made to sound more lively and light, by making the dotted note longer and the following note shorter.

**Before Playing** carefully look at the **Key Signature** and the **Time Signature**.

The character of this piece is found in the rhythm. Clap the rhythm before beginning to play.



Play the accompaniment softly, and prepare a ritard at the final cadence.



Common dotted rhythms (such as  $\text{♩} \cdot \text{♩}$ ) can be made to sound more lively and light, by making the dotted note longer and the following note shorter.

“Sempre crescendo” means to “always” become louder, throughout the whole passage.

68

*sempre cresc.*

“Play” the rests (by stopping the notes) to achieve the true character of the piece.

69

70

Feel the dotted rhythm.

71

72

Thoughtfully

73



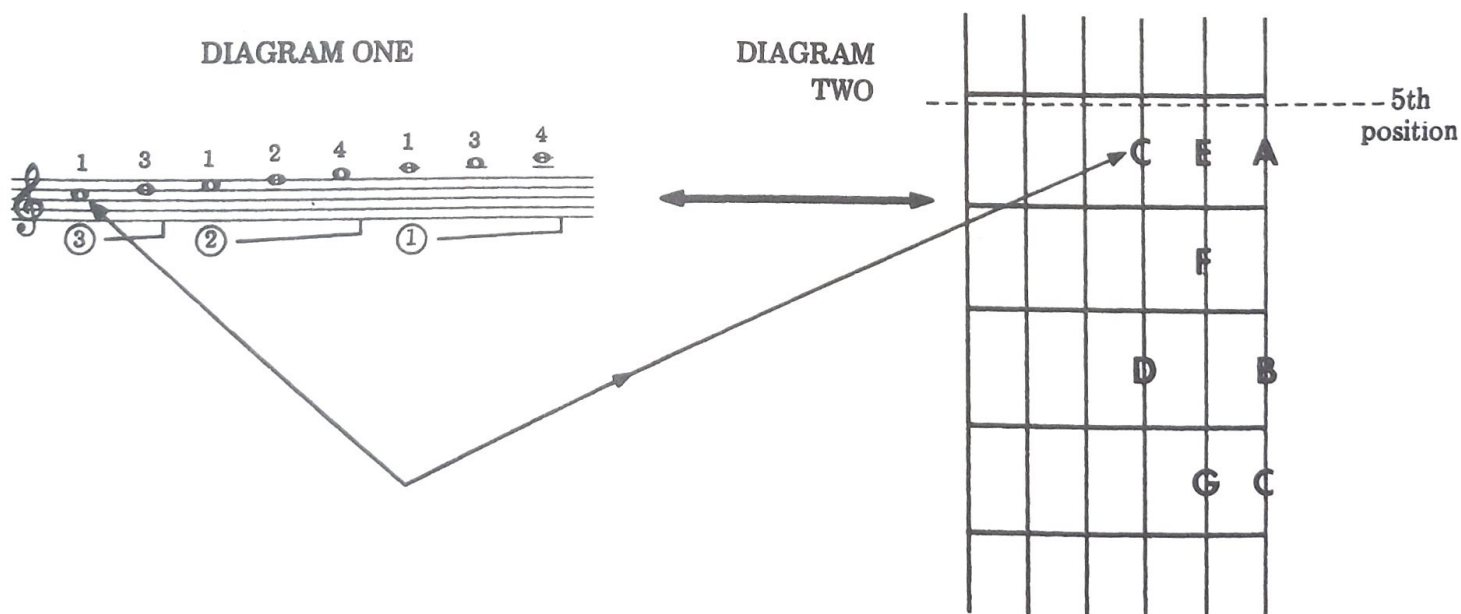
## POSITION-PLAYING SUPPLEMENT

In order to understand a given position on the guitar fingerboard, students at the beginning must limit themselves to the study of the first three strings only, in each position.

### THE FIFTH POSITION

The notes found below in the study of the fifth position (Diagrams One and Two) are the first that we must become familiar with, as it is in this area of the guitar that the keys of C major and A minor are found, without sharps or flats. In this way it is to a degree similar to the first position.

**Method of Study:** Play the note 'C' found on the third string marked ③. Use the first finger (see Diagram One). 'C' is found at the fifth fret as indicated by Diagram Two. Study to see how the other fifth position notes relate to 'C' and continue comparing the two diagrams. Play through all the notes in Diagram One slowly, naming them out loud and then playing them in position (Diagram Two). Use this same method of approach in your study of the third and second positions.



## THE THIRD POSITION

While the third position is not as common as the fifth position, many natural notes fall here on the first, second, and third strings. Compare Diagrams Three and Four and memorize the notes on these strings carefully.

DIAGRAM THREE

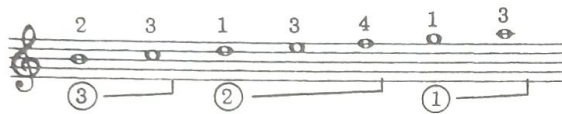
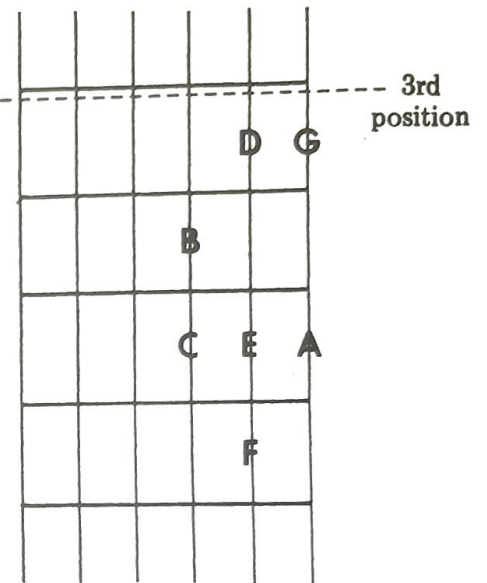


DIAGRAM FOUR



## THE SECOND POSITION

The second position is often used when playing in D major and B minor — two common keys for the guitar. The notes on the first three strings that we should become familiar with are as follows:

DIAGRAM FIVE

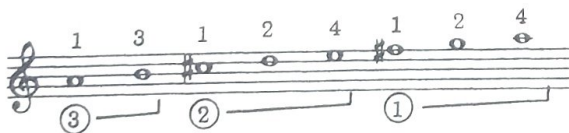
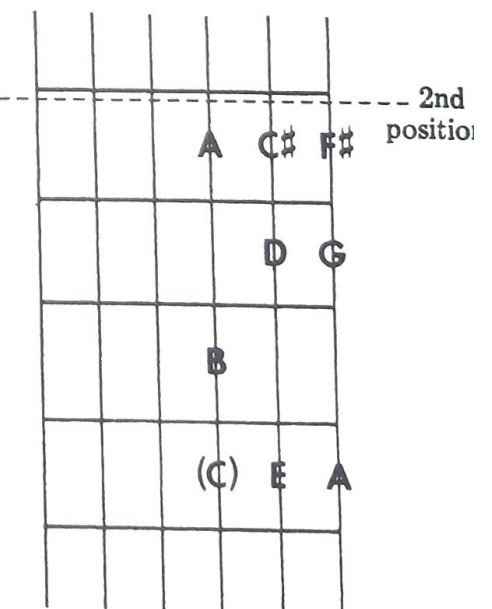


DIAGRAM SIX



Though played less often in the second position, 'C natural' must be learned with the fourth finger on the third string (see Diagram Six, (C) ).

Compare Diagrams Five and Six carefully, until the second position is thoroughly understood and memorized.

NOTE: The exercises in the following supplement are primarily in the first, third, and fifth positions, where the natural notes are found. A more extensive study of the second position will be made in Level Four, where we use keys with more sharps.

NOTE: In the upper positions, the fourth finger is used more often. With the teacher's help, this will promote a better positioning of the left hand. Also, in the upper positions we may use vibrato, and more timbres and tone colours are available. Every note should be played with care and articulated sensitively.

"pos." (position) indicates the position in which the left hand is to play the exercise.

Play the following melodic fragments (examples 74 to 77) in the positions indicated.

74

1st pos. 3rd pos. 5th pos.

o 1 3 3 4 1 1 2 4

② ②

75

1st pos. 3rd pos. 5th pos.

1 3 o 1 3 3 1 3 4 1 1 3 1 2 4

③ ③

76

1st pos. 3rd pos. 5th pos.

1 3 1 o 3 1 3 1 4 3 1 3 1 4 2 1 3 1

③ ③

77

1st pos. 2nd pos. 5th pos.

1 3 o 3 4 2 4 2 1 3 1 4

Detailed description: This block contains four musical examples, numbered 74 to 77, each consisting of a single staff in treble clef. Example 74 is divided into three sections: '1st pos.' (notes o, 1, 3), '3rd pos.' (notes 3, 4, 1), and '5th pos.' (notes 1, 2, 4). Fingerings are indicated by numbers 1-4 and circled numbers 2 and 3. Example 75 is divided into three sections: '1st pos.' (notes 1, 3, o, 1, 3), '3rd pos.' (notes 3, 1, 3, 4, 1), and '5th pos.' (notes 1, 3, 1, 2, 4). Fingerings are indicated by numbers 1-4 and circled numbers 3 and 2. Example 76 is divided into three sections: '1st pos.' (notes 1, 3, 1, o, 3, 1), '3rd pos.' (notes 3, 1, 4, 3, 1, 3), and '5th pos.' (notes 1, 4, 2, 1, 3, 1). Fingerings are indicated by numbers 1-4 and circled numbers 3 and 2. Example 77 is divided into three sections: '1st pos.' (notes 1, 3, o, 3), '2nd pos.' (notes 4, 2, 4, 2), and '5th pos.' (notes 1, 3, 1, 4). Fingerings are indicated by numbers 1-4.

Examples 78 to 92 are all to be played in the fifth position. Study Diagrams One and Two on page 34; then, before beginning to play, read through the exercise and think through the fingering.

78

②

79

1

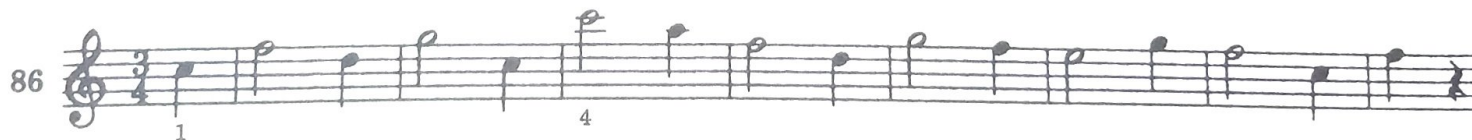
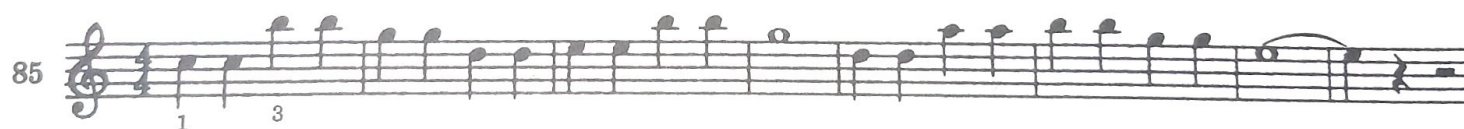
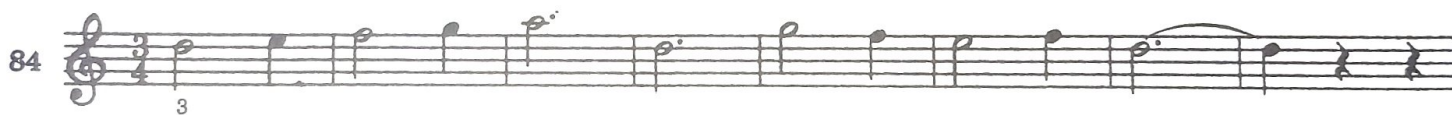
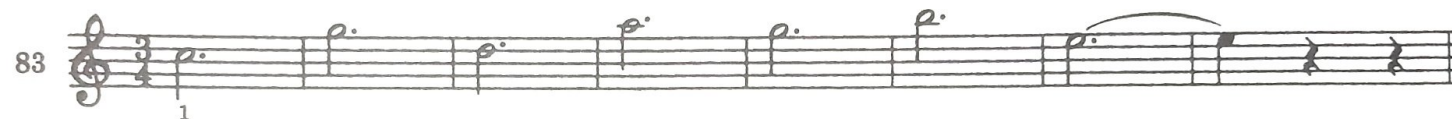
80

1

Detailed description: This block contains three musical examples, numbered 78 to 80, each consisting of a single staff in treble clef. Example 78 is a single line of music with fingerings 1, 2, 4, 2, 4, 1 indicated below the notes. A circled number 2 is written below the first note. Example 79 is a single line of music with a fingering 1 indicated below the first note. Example 80 is a single line of music with a fingering 1 indicated below the first note.



## FIFTH POSITION (continued)



Study the fifth position thoroughly, writing or improvising little pieces similar to the above.

**FIFTH POSITION (continued)**

88 


Note that the 'F' is sharp. Use the third finger.

89 

Bass notes are to be played open.

90

1

91 

92

1

92

93

94

95

96

97

98

99

Look at all the natural notes found on the fingerboard in the third position, on the first three strings (see Diagrams Three and Four on page 35), and study them carefully before beginning to play.

93  3rd pos.

94

## THIRD POSITION (continued)

95

3rd pos.

Example 96 is to be played in three different positions.

96

a) 1st pos.

b) 3rd pos.

c) 5th pos.

Before playing Examples 97 and 98, study the notes found in the second position on the first three strings (see Diagrams Five and Six on page 35).

97

2nd pos.

Play Example 98 in both a) the first, and b) the second positions.

98

a) 1st pos.

b) 2nd pos.

Students are encouraged to sight read in upper positions many of the fragments from Levels One and Two.

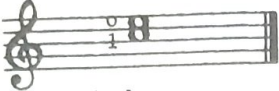



# HARMONIC INTERVALS In the FIRST and FIFTH POSITIONS

Each interval should be treated as a separate exercise in sight reading. First, play the interval in the first position. Name the two notes out loud, and then transpose and play them in the fifth position. Take time to study the finger patterns of each interval.


Major and  
Minor Thirds


**FIRST POSITION**

99   **FIFTH POSITION**


a) play      b) name the notes ("C", "E")      c) play again

*3*  
*6* V \*



100   **FIFTH POSITION**

*3*  
*1*  
*2*  
*4*



101   **FIFTH POSITION**

*2*  
*2*  
*3*  
*5*



Major and  
Minor Sixths

102   **FIFTH POSITION**

*4*  
*6* V



103   **FIFTH POSITION**

*2*  
*2*  
*3*  
*4*



104   **FIFTH POSITION**

*3*  
*3*  
*4*  
*5*



105   **FIFTH POSITION**

*3*  
*1*  
*3*  
*5*



\* bar, with index finger, three of six strings at the fifth fret



- [illegible]

- 52)  $\frac{6}{8}$  53)  $\frac{3}{4}$  54)  $\frac{3}{4}$  55)  $\frac{4}{4}$  56)  $\frac{4}{4}$  57)  $\frac{2}{4}$  58)  $\frac{2}{4}$  59)  $\frac{6}{8}$  60)  $\frac{6}{8}$  61)  $\frac{3}{4}$  62)  $\frac{2}{4}$  63)  $\frac{6}{8}$  64)  $\frac{4}{4}$  65)  $\frac{2}{4}$  66)  $\frac{6}{8}$  67)  $\frac{4}{4}$  68)  $\frac{3}{4}$



## EXPRESSION MARKINGS

The following is a short list of some of the more common Italian expression markings, some of which have been included in this book.

agitato	excited
animato	with spirit
cantabile	in a singing style
con moto	with motion
con spirito	with spirit
dolce	sweetly
espressivo	with expression
facilmente	easily, without strain
furioso	furiously
giocosamente	playfully
grazioso	gracefully
maestoso	majestically, dignified
marcato	emphasized
mesto	sadly
misterioso	mysteriously
movido	moving
pesante	heavily
religioso	religiously, devotedly
scherzando	playfully
semplice	simply
sostenuto	sustained
tempo rubato	in 'robbed' time, flexibility and freedom with the phrasing
tranquillo	calmly, quietly
vivace	with life



# The Perennial Best-Seller!

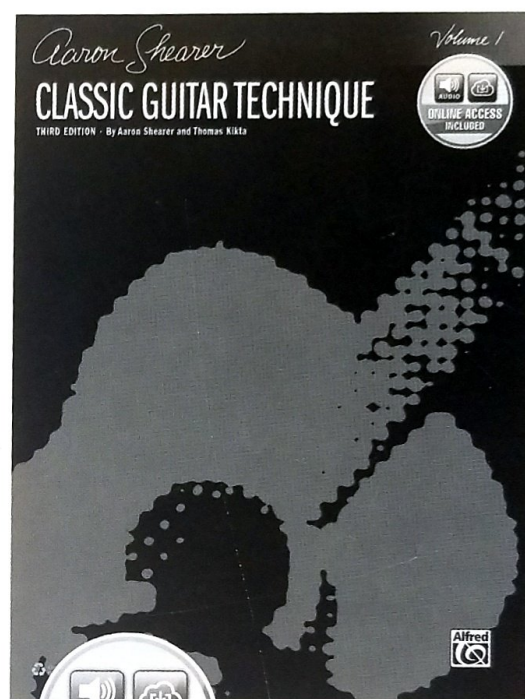
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